

NEWSLETTER OF THE ASSOCIATION OF KANSAS THEATRE

the marquee • Volume 10 • no. 4

SUMMER 1984

"we're proud of our past and building a future"



LAWRENCE COMMUNITY THEATRE PLANS TO RENOVATE CHURCH

Like most community theatres, the Lawrence Community Theatre has dreamed of owning its own home for most of its seven-year existence. This past March an opportunity too good to pass up presented itself--the Community Covenant Church was put up for sale for \$75,000.

The members quickly mobilized themselves. Renovation plans were drawn up, a capital fund drive was designed and implemented immediately (no time for lengthy pre-planning), a variance in zoning was sought and obtained, letters of support from area residents and the junior high school across the street were gladly given. Additional materials were sent to the Kansas Arts Commissioners in support of a previously submitted grant proposal. A cocktail party at K.U. Chancellor Gene Budig's home was held for a soft sell approach, and since then the nitty-gritty face-to-face campaign has generated more than \$60,000 of the \$142,000 total needed for purchase and renovation of the building.

The proposed auditorium would accommodate 200 persons in existing upholstered pew seating. The west end of the building would be adapted as stage space. The existing balcony would house light, sound and other technical equipment. A theatre office, accessible from 15th Street, would give the public convenient access to tickets and information during business hours.

There is approximately 4000 square feet of downstairs which could gradually be turned into costume and scene shops, storage and rehearsal areas, make-up rooms and a script library, as well as providing rest rooms, and display and reception space.

The Lawrence Journal World's lead editorial of April 22nd supported LCT's efforts to raise the money to make their dream of having their own home a reality. "Fainter hearts and less courageous souls might have given up some time ago, still the Lawrence theater group has persisted in the hope that it some day might have its own facility. It is amazing that it has been able to do so well so long in such modest physical circumstances.... It is hoped the LCT group can get the kind of support it needs to make this particular dream a reality. The effort is worthy of strong, ongoing support."

JOHNSON CO. COMMUNITY THEATRES PLAN FESTIVAL

The Arts Council of Johnson County is planning to present a festival "showcasing our tremendous community theatres" next fall. It will be held at the JCCC Little Theatre on Saturday, Nov. 10, 1984, and is being designed to reinforce individual efforts at audience development, foster dialogue among

Johnson Co. Festival, cont.

theatre groups, and promote the quality products Johnson County offers their larger community.

A preliminary planning meeting will be held May 21st and AKT Executive Director Twink Lynch has been invited to attend as technical advisor. Lesle Frost, Arts Council Coordinator, will preside at the meeting.



KANSAS ARTS COMMISSION AWARDS GRANT TO AKT

Our deep appreciation goes once again to the Kansas Arts Commissioners for supporting AKT with a \$3960 Basic Program Grant. Faced with 170 requests totaling over \$758,000 in requests for which only \$268,000 was available, the KAC struggled through two days of funding decisions and ultimately had to apply a 1% across the board cut to each grant amount. AKT has projected a 1984-85 budget of \$22,000.

AKT ELECTION RESULTS ANNOUNCED

As a result of elections held in March (and April when the initial Secondary School Theatre Division election ended in a tie), the following persons will be serving AKT on the Board of Directors:

President-Elect: Mary Doveton
Children's Theatre Chair: Jo Huseman
Secondary Theatre Chair: Teresa Stohs

Our thanks to them and to our other fine candidates (John Hunter, Laurie VanderPol-Hosek, and Pat Foltz-Pearson) for being willing to serve the cause of theatre in Kansas.

Veda Rogers has been appointed AKT's Secretary-Treasurer for 1984-85, taking over for John Lehman who will be on sabbatical leave next year.

Lynn Black, ESU Theatre, will be AKT's 1985 Convention Program Chair. Harold Nichols, KSU Speech and Theatre, is continuing as AKT's Membership Chair.

STRESS MANAGEMENT REVISITED

Dr. Walt Menninger's workshop session on Stress Management at our 1984 Convention in Wichita contained the following ideas:

1. There are 4 factors directly related to stress: a) lack of control, b) unpredictability, c) responsibility, and d) change. The greater any of these, the greater the stress.

2. Areas of "lack of control" contributing to stress in theatre include: actors, "once the show has started," "myth of director's control," audience (both what will show, and reaction of those who show), equipment, hidden agendas of cast members, etc., and media.

3. Areas of "unpredictability" contributing to stress in theatre include: (NB: the script presumably makes things predictable): script isn't followed as planned because of poor memory of actor/s, or technical variation (tech director's point of view, etc.); limits of players; "will the script work?", interpersonal conflict (cf. divorce in midst of production); unexpected external events (acts of God, illness); scheduling; "inspiration"--"divine" inspiration of actor, etc. who decides to change without letting others know, etc.

4. Areas of "responsibility" contributing to stress in theatre include: direction, "really could have done more, but...", to others--helping players grow/ to backers, board, employer; to communicate/listen; to self; being too controlling, omnipotence of director.

5. Areas of "change" contributing to stress in theatre include: need flexibility, different production styles, several directors--changing directors during season; attempts to broaden material; controversial content; educational priorities? i.e., back to basics in education

6. Among the benefits/positive aspects of theatre, compensating for/counteracting stress are: challenge, creation, love, relationships with people, "hooked," fun/entertaining, accomplishment, applause/strokes, complete one task and you're finished; free to start another; escape; opportunity to rebel in an acceptable manner; make a statement.

7. Basic principles of coping with stress include: flight (some means of escape) to reduce physiological tension; fight (to increase mastery); develop a support system; find compensation in another area, to balance area of stress; develop perspective--i.e., keeping present stress in perspective; evaluate cost/benefit of the stress.
(From notes provided by Dr. Menninger)

SPECIAL THANKS

As another membership year fades into history (AKT is already preparing for our 1984-85 Membership Campaign!), the AKT Board wants to recognize with deep appreciation the special support of the following Contributing, Sustaining, and Angel Members:

Contributing
Dale Breakey
Ron Frederickson
Jo Gatz
Robert Harkness
John Holly
Mike Hostetler
Bill Kuhlke
Pat Lotz
Frances McKenna
June Meador
Paula Peterson
Bruce Rogers
Veda Rogers
John Stefano
Andrew Tsubaki
Dick Welsbacher
Ron Willis

Sustaining
Joyce Cavarozzi
Chuck Holley
Piet Knetsch
Twink Lynch
Manon Mallin
Rick Tyler

Angel
John Lehman

GOOD NEWS ABOUT...

Donna Beth Schroeder - will open the Kansas Academy of Performing Arts, incorporating in the fall. Her motto: "Have drama, will travel!"

Mike Hostetler has a new job with Grand Stage Lighting in Chicago. He and his wife, Sharon Sikes, are now living at 3720 N. Kenmore, #1, Chicago, IL 60613.

Preston Sisk, former grad student at KU, is President of the Playwrights' Fund of North Carolina.

William Gibson, playwright, and AKT Hall of Famer, visited Topeka after the Inge Festival in Independence, and read his new anti-nuclear play, Handy Dandy (a phrase from King Lear) to members of Topeka Civic Theatre.

Twink Lynch, AKT Executive Director, will become President of the American Community Theatre Assn. in August. She will also serve on the Board of the American Theatre Assn. until the ATA Convention in Toronto in August, 1985.

Congratulations and best wishes to Jo Gatz upon her retirement from Colby Comm. College.

OOPS!

Please correct your University/College Directory as follows:

Baker University -- Hal Bundy and Don Mueller are no longer there

Barton Co. Comm. College -- Edward Kelly is Director of Theatre there

IN MEMORIAM

Alan Schneider died on May 4 in London, after being hit by a motorcycle and suffering head injuries. He was on his way to a pre-rehearsal meeting with the set designer for his latest play, War at Home by James Duff. He was 66. He will be remembered as the director of Waiting for Godot, Who's Afraid of Virginia Woolf?, You Know I Can't Hear You When the Water's Running, Anastasia, and plays by Pinter and Albee. He was most recently in Kansas at the Regional American College Theatre Festival held at K-State in January, 1983.

Robert Moore died in New York on May 10. He directed Boys in the Band, Woman of the Year, They're Playing Our Song, and Promises, Promises, and Deathtrap, among other shows.



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U/C FESTIVAL A HIT!

Participants and audience alike praised the first AKT U/C Division Festival held at Bethany College in Lindsborg on April 7th. In spite of threatening weather, seven productions were presented and adjudicated by Gerald Snider of Johnson County Community College, Darnell Lautt of Southwestern College, and Lloyd Frerer of Fort Hays State University. There was such enthusiasm for the event, that two colleges have offered to host the Festival next spring (Johnson County Community College and Marymount in Salina). The AKT Board has decided to accept the offer from Marymount, since it is more centrally located and might encourage more colleges and universities to participate. The dates are yet to be decided.

NOTE: PLEASE SEND NEWS AND YOUR FALL SCHEDULES TO MARQUEE BY 9/15

HAPPY SUMMER!

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PLAYWRIGHTS' BROKERAGE SERVICE

Did you know that AKT offers a playwrights/directors brokerage service for AKT members? Inaugurated this past fall, it is modeled after a similar service offered by the Indiana Theatre Association and is fairly simple:

PLAYWRIGHTS: You need not send script(s). Send a brief description of your script(s) in the Samuel French manner, plot synopsis and anything else you want to put on one side of an 8½ by 11 sheet of paper. Be sure to include your mailing address and phone number.

DIRECTORS: Let the AKT Central Office know you are interested in producing or reading new scripts. You will be sent a photocopy of the play descriptions received from playwrights. Should you wish to read a specific script, you can contact the playwright directly for a reading copy and negotiate further details of production between yourselves.

SEND MATERIAL TO: AKT Central Office.

ASSOCIATION OF KANSAS THEATRE Proposed Budget 1984-1985

REVENUE General Revenue*

KAC Grant	\$ 4400.00
Individual Cash Contributions	700.00
Membership Dues	5600.00
Interest	300.00
Cash Carry-Over from 1983-84	2000.00

Total General Revenue \$ 13000.00

Program/Service Revenue

Convention	\$ 5500.00
FACT '85 State Festival	2500.00
Consulting Program/Technical Assistance	300.00
MARQUEE Advertising	700.00

Total Program/Service Revenue \$ 9000.00

TOTAL REVENUE \$ 22000.00

EXPENSES General Administration and Operations*

Salary**	\$ 9000.00
Office Expenses	2000.00
Membership Development	400.00
Fund Raising	100.00
Divisional Expenses	500.00
Professional Audit	1000.00

Total GA&O Expenses \$ 13000.00

Program/Service Expenses

MARQUEE (Newsletter)	\$ 1200.00
Convention	5000.00
FACT '85 State Festival	2500.00
Consulting Program/Technical Assistance	300.00

Total Program/Service Expenses \$ 9000.00

TOTAL EXPENSES \$ 22000.00

*In-kind contributions and expenses (rent, utilities, equipment) amount to \$3000.00

**Based on 12 months, half-time

Prepared by: Twink Lynch
Date: February 27, 1984

Calendar



QUOTABLE

"The originating thought at the base of the nonprofit professional theatre movement was that the theatre should stop serving the function of making money for which it never has been and never will be suited, and start serving in the revelation and shaping of the process of living, for which it is uniquely suited, for which it, indeed, exists."

--Zelda Fichandler in
THEATRE FACTS '83 (TCG)

- August 5 - AKT Board Retreat, Topeka
- Aug. 9-10 - National Youth Theatre Directors Conference
- Aug. 12-15 - American Theatre Association Convention, San F.
- Fall 1984 - Kansas FACT '85 Planning
- Nov. 1984 - FACT '85 Tech Day at Washburn Univ., Topeka (actual date TBA)
- Jan. 1985 - Regional American College Theatre Festival
- Feb. 15-17 - 11th AKT Convention, Washburn Univ., Topeka 1985 State FACT, Washburn Univ., Topeka
- March 1985 - Region 5 (MATC) Convention, St. Louis
- April 26-28 - Region 5 FACT, Minot, ND
- June 19-23 - National FACT '85, Racine WI
- Aug. 1985 - ATA Convention, Toronto
- Aug. 1986 - 50th Anniversary, ATA, New York City

NATIONAL THEATRE WEEK

National Theatre Week will be observed June 3 through 9, 1984, as a result of a resolution passed by the Senate and House of Representatives and authorizing President Reagan to issue a proclamation calling upon the citizens to support this effort with assistance to theatres throughout the country. An effort is being made to pass a bill which would make this celebration "automatic" or "in perpetuity." You can help by writing to your senators and representative in support.

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THEATRE ACROSS THE STATE

DISTRICT TWO: NORTH CENTRAL KS

Junction City Little Theatre

July -- THE RATCATCHER'S DAUGHTER

Kansas State University Theatre (913/532-6877)

June 26, 29,
July 4, 7, 12, 17, -- CRIMES OF THE HEART
20, 25, 28

June 27, 30,
July 5, 10, 13, 18, -- TRUE WEST
21, 26

June 28, July 3, 6,
11, 14, 19, 24, -- THE DINING ROOM
27

Marysville Area Community Theatre

July 27-29 -- GUYS AND DOLLS

DISTRICT THREE: NORTHEAST KS

Atchison Performing Arts Association (913/367-1647)

June 15-16 -- IMPORTANCE OF BEING EARNEST
June 22-24, 29-30, July 1 - BYE BYE BIRDIE
July 21-22, 28-29 - THE PALE PINK DRAGON
Aug. 18-19, 25-26 - SNOW WHITE AND THE
SEVEN DWARFS/BLACK FOREST

Ric Averill Players - Apple Valley Farm (913/842-6622, or 913/876-2114)

May through September:
Fridays - MOUNTIES!
Saturdays - BARNSTORMERS!

Johnson Co. Park & Recreation District Shawnee Mission (913/831-3355)

June 29-30, July 1, - LI'L ABNER
6-7-8
July 13-14-15-20-21-22 - APPLAUSE
July 27-28-29, Aug. 3-4-5 - GREASE
Aug. 10-11-12 - ON BORROWED TIME

District Three, continued:

Theatre for Young America (Overland Park) (913/648-4600)

June 12-24 -- THE HARE AND THE TORTOISE
July 3-15 -- THE PRINCESS AND THE PEA
July 24-Aug. 5 -- ALADDIN
Aug. 14-26 -- THE FROG PRINCE
Sept. 5-16 -- BRER RABBIT

Washburn University (Topeka) (913/295-6639)

June 22-23, 28-30, -- THEY'RE PLAYING OUR
July 1 SONG
July 20-21, 26-28 -- THE FIFTH OF JULY

DISTRICT FIVE: SOUTH CENTRAL KS

Kechi Playhouse (north of Wichita) (316/744-2152)

May 31, June 1-24 -- LUNCH HOUR
June 28-30, July 1-29 -- IMPORTANCE/EARNEST
Aug. 2-26 -- DIAL 'M' FOR MURDER
Aug. 30-31, Sept. 1-30 - ACCOMMODATIONS

Stafford Drama Guild

June -- THE ODD COUPLE (will tour to Pratt
July 19-20)

Wichita State University Theatre (316/689-3368)

June 7-9 -- PIPPIN
June 14-16 -- I OUGHT TO BE IN PICTURES
June 21-23 -- HARVEY
June 28-30 -- VERONICA'S ROOM
July 5-7 -- CRIMES OF THE HEART
July 12-14 -- DAMES AT SEA

DISTRICT SIX: SOUTHEAST KS

Emporia State University Theatre (316/343-1200, ext. 256)

June 13-16 -- CRIMES OF THE HEART
June 27-30 -- MASS APPEAL
July 11-14 -- BUS STOP
July 25-28 -- GREASE

QUOTABLE

"Theatre forces you to remain vulnerable. Once you lose your vulnerability, you lose your ability to make contact." -- Colleen Dewhurst, SWTC, Nov. 1983

AKT 1983-84 MEMBERSHIP LIST

ABILENE COMMUNITY THEATRE (K) City Building Abilene, KS 67410	Gina Austin-Fresh (S) 527 S. Pershing Wichita, KS 67218	Lendly C. Black (U) 1226 Rural Emporia, KS 66801
Betty Aboussie (P) The Learning Exchange 2720 Walnut Kansas City, MO 64108	Ric Averill (C) P.O. Box 1601 Lawrence, KS 66044	Lori Blalock (U)* Ottawa University 10th and Cedar Ottawa, KS 66067
ACT ONE, LTD. (P) 1025 Massachusetts Lawrence, KS 66044	Tucker Averill (C) 4404 Holly Lane Topeka, KS 66604	Robert Blanken (U)* 1034 Huntress Clay Center, KS 67432
Linda Ade (U)* 20 West 36th, #107 Kansas City, MO 64111	C. Edward Baker (U)* 2751 Classen Wichita, KS 67216	Kim Blount (S)* Box 187 Cottonwood Falls, KS 66845
Kevin Alexander (U) 909 E. Garfield Topeka, KS 66649	BAKER UNIV. THEATRE DEPT. (U) 8th and Grove Baldwin City, KS 66006	Elvin Bombardier (K) 1100 N. Walnut Abilene, KS 67410
Mary K. Allen (U)* 1749 N. Yale #253 Wichita, KS 67208	THE BARN PLAYERS (K) 5165 Merriam Dr., Merriam, KS 66203	Kerri Bond (U)* 801 Campbell Garden City, KS 67846
Don Allgood (U)* 1713 Fowler St., #8 Winfield, KS 67156	BARTON CO. COMM. COLLEGE (U) c/o Kay Robinson, Fine Arts Great Bend, KS 67530	BOOT HILL MUSEUM (P) Front Street Dodge City, KS 67801
Mark Arthur, Jr. (K) Thompson, Holland, & Arthur 525 Main St., Russell, KS 67665	Kelly Gail Beshore (U)* 1303 Exchange St., Emporia, KS 66801	John Boldenow (C) Music Theatre of Wichita 225 W. Douglas Wichita, KS 67202
Sid Ashen-Brenner (K) 700 S. 10th Salina, KS 67401	BETHANY COLLEGE THEATRE (U) Lindsborg, KS 67456	Linda Lea Borden (K) 309 E. 11th Emporia, KS 66801
James Ashmore (U)* 108 W. Politzer Pittsburg, KS 66762	BETHEL COLLEGE (U) Theatre Department N. Newton, KS 67117	Lauri L. Boyd (P) 1816 Fawn Salina, KS 67401

AKT 1983-84 Membership List, page 2

Phyllis Boyd (S) 508 N. 2nd Natoma, KS 67651	Vincent Cabrera (C)* 1119 Pawnee St., Leavenworth, KS 66048	Barbara Cole (S) Sr. High Thespians 1305 Northglen McPherson, KS 67460
Dale Breakey (K) CM 737 Fairdale Rd., #1-H Salina, KS 67401	Bruce A. Campbell (U)* 907 Merchant Emporia, KS 66801	COMMUNITY CHILDREN'S THEATRE OF KANSAS CITY, INC. (C) c/o 3626 Basswood Dr., Lee's Summit, MO 64063
Janet M. Breidenbach (P)* 1636 Gold #2 Wichita, KS 67213	Denise Campion (U)* Marymount College Salina, KS 67401	COMMUNITY THEATRE OF EMPORIA 1600 E. Wilman Ct., (K) Emporia, KS 66801
Chuck B. Bricker (U)* 6406 E. 10th Wichita, KS 67206	Belinda Cargill (P)* 8930 Suncrest #504 Wichita, KS 67212	Tamara L. Compton (K) 2846 Oregon Lane Manhattan, KS 66502
Lei Broadstone (U)* 746 Missouri Lawrence, KS 66044	Demmaree Carns (K) Johnson Co. Parks & Recreation 6501 Antioch Rd., Shawnee Mission, KS 66202	CORONADO COURT THEATRE (K) c/o Mike Laudick 222 S. St. John Lyons, KS 67554
Mary M. Brown (P)* 816 Fremont Baldwin City, KS 66006	Molly Cason (P) 1336 N. Market Wichita, KS 67214	Thomas J. Cox (S)* 2846 Oregon Lane Manhattan, KS 66502
Karl C. Bruder (U) 919 Rural St., Emporia, KS 66801	Joyce Cavarozzi (U) SM 1544 Matlock Wichita, KS 67208	Sally Cullor (C) P.O. Box 491, R.R. #5 Fort Scott, KS 66701
Stacie Burkhart (S)* 646 Preston Trail Wichita, KS 67230	Camilla Cave (K) 2010 LaMesa Dr., Dodge City, KS 67801	Jean Ann Cusick (K) 5900 E. Douglas Wichita, KS 67208
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Janice Butts (U)* 1303 Exchange St., Emporia, KS 66801	CHANUTE COMMUNITY THEATRE (K) P.O. Box 371 Chanute, KS 66720	Cary Danielson (C) 631 N. Broadview Wichita, KS 67208

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Ernestine Hayes (K)
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John C. Hunter (U)
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Topeka, KS 66606

GREAT BEND COMMUNITY THEATRE
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Great Bend, KS 67530

HELEN HOCKER THEATER (K)
TPRD - Rm. 259 City Hall
Topeka, KS 66603

Jo Huseman (C)*
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AKT 1983-84 Membership List, page 5

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Bob Ingwerson (U)* Box 182 Horton, KS 66439	Susan E. Kelso (K) 2002 Clifton Ct., Lawrence, KS 66044	Marci Knobbe (S)* Route 1 Marienthal, KS 67863
JOHNSON CO. COMM. COLLEGE (C) c/o Matthias Campbell 12345 College Ave., Overland Park, KS 66210	Robin Kempert (S) Belleville Actors Guild 24 and P Belleville, KS 66935	Tracy Koontz (U)* 1336 N. Market, #B Wichita, KS 67214
Brenda Johnston (U)* 410 E. Jackson Pittsburg, KS 66762	Pam Kerrihard (U)* Marymount College Salina, KS 67401	Stephen F. Kowalski, M.D. (K) 1615 Medford Topeka, KS 66604
Janet Johnston (U) Box 307 Haviland, KS 67059	Korin Kieffer (S)* Box 144 Belleville, KS 66935	Judith M. Kroeger (K) 1703 Learnard Lawrence, KS 66044
Glynis Jones (U)*	Bela Kiralyfalvi (U) Box 31, WSU Wichita, KS 67208	Bill Kuhlke (U) CM 2619 Harvard Lawrence, KS 66044
Sandra Jones (K) 1012 Johnstown, Apt. D Salina, KS 67401	Annette Klein (C) 3530 NW 44th Pl., Topeka, KS 66618	Colby H. Kullman (U) 107 Barstow Place Lawrence, KS 66044
JUNCTION CITY LITTLE THEATRE Box 305 (K) Junction City, KS 66441	Karen Kline (C) 524 Frontier, #5A Lawrence, KS 66044	Janet Kurtz (S) 4300 Sycamore Dr., Shawnee Mission, KS 66025
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Suzanne E. Kaslaitis (U)* 1102 Merchant #4 Emporia, KS 66801-2818	Dean Knaus (K)* 800 N.W. 2nd Abilene, KS 67410	Steve Larson (U) Fort Hays State Univ. 600 Park St., Hays, KS 67601

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John C. Lehman (U) A 1010 East St., #111 Emporia, KS 66801	MANHATTAN CIVIC THEATRE (K) P.O. Box 1142 Manhattan, KS 66502	Frances McKenna (K) CM 1821 Burnett Rd., Topeka, KS 66604
Elizabeth Little (K) 550 Nims, Apt. 226 Wichita, KS 67203	Dorlene Mark (K) Box 223 Tonganoxie, KS 66086	Terrance McKerrs (K) 817 S.W. Tyler Topeka, KS 66612
Pat Lotz (C) CM 9304 W. 106th St., Overland Park, KS 66212	Mary Martin (K) 705 S. Washington Iola, KS 66749	MCPHERSON COLLEGE THEATRE (U) 1600 East Euclid McPherson, KS 67460
Charles R. Lown, Jr. (K)** 2501 W. 9th St. Terr., Lawrence, KS 66044	MARYSVILLE AREA COMM. THEATRE c/o Public Library (K) 1006 Elm Marysville, KS 66508	MCPHERSON THEATRE GUILD (K) Box 185 McPherson, KS 67460
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Gene Mackey (C) Theatre for Young America 7204 W. 80th St., Overland Park, KS 66204	Patricia McIntire (C)* 1512 N. 1st Arkansas City, KS 67005	Jeff Montague (S) 1839 Arnold Topeka, KS 66604

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Roger Moon (U) 703 S. Main Ottawa, KS 66067	Jeannette T. Nichols (U) 55 Le Mans Court Shawnee Mission, KS 66208	Tom Peintner (S) P.O. Box 735 Leota, KS 67861
Ellen Morgan (K) ACACK P.O. Box 62 Oberlin, KS 67749	Keith Nicholson (P)* 2724 E. Douglas #3 Wichita, KS 67214	Carlos Perez (C) P.O. Box 12422 Overland Park, KS 66212
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Andy Musick (P)* 731 S. Grove Wichita, KS 67211	Pat O'Driscoll (U)* Marymount College Salina, KS 67401	Players Company President (K) Salina Community Theatre Box 685 Salina, KS 67401
Marlene Natoli (K) P.O. Box 768 Olathe, KS 66061	Kathryn E. Offen (K) 705 S.W. Polk Topeka, KS 66612	PITTSBURG COMMUNITY THEATRE Box 1313 (K) Pittsburg, KS 66762
Audrey Needles (U) 7077 E. Central #33 Wichita, KS 67206	OTTAWA UNIVERSITY THEATRE (U) Box 100, Ottawa University Ottawa, KS 66067	PITTSBURG STATE UNIVERSITY Theatre Department (U) Pittsburg, KS 66762
NEOSHO CO. COMM. COLLEGE (U) c/o Bill A. Jaynes 1000 S. Allen Chanute, KS 66720	Harry Parker (U)* 2331 Alabama #5 Lawrence, KS 66044	Suann Pollock (U)* 3903 Westport Wichita, KS 67203

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Tracy S. Resseguie (U)* 2223 N. Woodlawn #812 Wichita, KS 67220	Jane Rogers (P) 1415 Millington Winfield, KS 67156	SALINA THEATRE GUILD (K) c/o Beth Lull 533 Sunset Dr., Salina, KS 67401
C. J. Rezac (U) 12904 Picadilly Cir., #3 Lenexa, KS 66215	KATHRYN ROGERS FOUNDATION FOR ARTISTS (P) Vassar Junction Jct. 268 & 368 Vassar, KS 66543	Anita Sanderson (P)* 2610 Shawnee Dr., Topeka, KS 66605
Martha Rhea (K) 652 Rockview Rd., Salina, KS 67401	Veda Rogers Vassar Playhouse Jct. 268 & 368 Vassar, KS 66543	CM Twila Schneiders (S) 122 E. Jewell Salina, KS 67401
Don Richard (U)* 1729 N.W. 22nd Oklahoma City, OK 73106	Larry T. Romine (K) 1547 Yale Blvd., Wichita, KS 67208	Donna Beth Schroeder (C) 1215 S. Bleckley #312 Wichita, KS 67218
Delmar L. Rinehart, Jr. (U)* Emporia State University 1200 Commercial Emporia, KS 66801	Deborah Rooney (U)* 900 Arkansas St., Lawrence, KS 66044-2805	SECT THEATRICAL SUPPLIES (P) 406 E. 18th St., Kansas City, MO 64108
Elizabeth Riviera (U)* 8340 Cedar Prairie Village, KS 66207	RUSSELL ARTS COUNCIL, INC. (K) P.O. Box 176 Russell, KS 67665	SEEM TO BE PLAYERS (C) P.O. Box 1601 Lawrence, KS 66044
Krista Roberts (S)* 734 Lawrence Lane Wichita, KS 67206	Carolyn Rutherford (P) Nebraska Theatre Caravan 6915 Cass St., Omaha, NE 68132	Marge Selby (K)** 2920 Gage Blvd., #207 Topeka, KS 66614
Matt Robinson (U)* 601 S. Walnut McPherson, KS 67460	SACK AND ACT PLAYERS (C) Wichita Public Library c/o Children's Services Wichita, KS 67202	SELECT CO. THEATRE STUDENTS Highland Comm. College (U) P.O. Box 68 Highland, KS 66035

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Jim Shaw (U)* 1303 Exchange Emporia, KS 66801	SOUTHWESTERN COLLEGE (U) Theatre Department 100 College Winfield, KS 67156	Alicia Stein (S) 8619 Brentmoor Wichita, KS 67206
Beth Sheffel (K) 323 Greenwood Topeka, KS 66606	E. C. Spangler (U) WSU Box 93 Wichita, KS 67208	Stephanie Stein (S) 8619 Brentmoor Wichita, KS 67206
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David Sherlock (S) 412 Brown Osawatomie, KS 66064	Patricia C. Ssutu (C)* 908 Indiana St., Apt. 1 Lawrence, KS 66044	Michael Stevens (U)* 10125 Reeds Overland Park, KS 66207
Aaron L. Shields (S)* 425 Post Rd., El Dorado, KS 67042	Pam Stahl (U)* Box 392 Highland, KS 66035	Tim Stuck (K) R.R. #4 Abilene, KS 67410
Susan E. Shields (K)* 1521 Norwood El Dorado, KS 67042	Eunice H. Stallworth (C)* 1800 Naismith Dr., Lawrence, KS 66044	SUMMER THEATRE OF WATERVILLE Waterville, KS 66548 (K)
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Kathleen Taylor (K) P.O. Box 1104 Lawrence, KS 66044	John Triplett (K) 603 W. Spruce Junction City, KS 66441	Robert D. Wagner (Up*) 1201 Triplett #G74 Emporia, KS 66801
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Richard Welsbacher (U) 1537 N. Yale Wichita, KS 67208	CM	WINFIELD COMMUNITY THEATRE (K) Box 347 Winfield, KS 67156	Steve Ebberts (K) 702 N. 4th Burlington, KS 66839
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Kennis Wessel, II (U)* 1618 Delaware Lawrence, KS 66044		Bruce E. Woodruff (U) P.O. Box 274 Baldwin City, KS 66006	Jackie Hinton (C) Atchison Perf. Arts Assn. 302 N. 5th St., Atchison, KS 66002
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Cleion Whitebread (U)* 08 Ford Hall Kansas State University Manhattan, KS 66506		Brent G. Wright (U)* 7507 Cody #4 Overland Park, KS 66214	OLESON (P) 1535 Ivar Avenue Hollywood, CA 90028
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Donald L. Whitebread (K) Rt. #4, Box 80 Junction City, KS 66441		Jack Wright (U) 1046 Wellington Lawrence, KS 66044	Virginia Penny (K) 638 Ohio Lawrence, KS 66044
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WICHITA NORTHWEST H.S. (S) 1220 N. Tyler Rd., Wichita, KS 67212		Darlene Zoberst (K)** 1219 Faith Dr., Salina, KS 67401	
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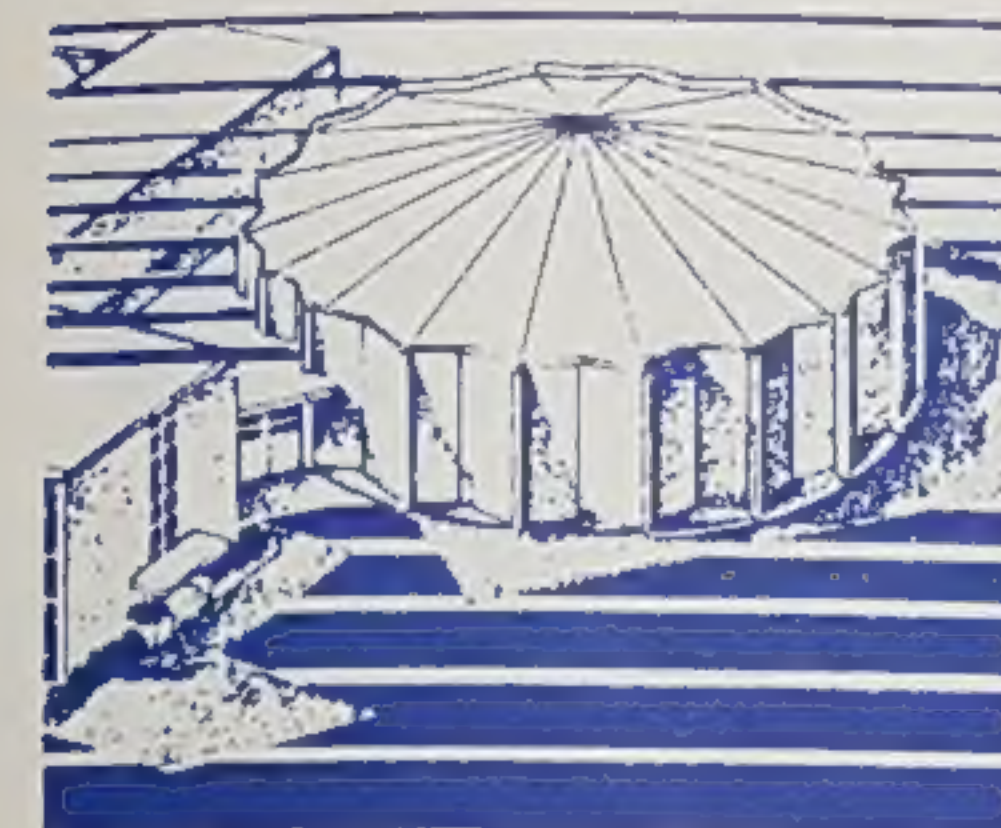
WICHITA STATE UNIVERSITY (U) Department of Theatre Wichita, KS 67208		ADDITIONAL MEMBERS as on April 27, 1984	
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Ronald A. Willis (U) 712 Shelburn Lawrence, KS 66044	CM	Alta Brock (K) 3303 Hood Court Wichita, KS 67204	
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KEY:

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NATIONAL CONFERENCE OF YOUTH THEATRE DIRECTORS

Joan Lazarus, Statewide Youth Theatre Specialist for University of Wisconsin Extension, has written to tell us of the second national conference for youth theatre directors. The first was held in Minneapolis in 1983. The second will be held in cooperation with the American Theatre Association's convention, Aug. 9-10, 1984 in San Francisco.

Planners of the conference are responding to the need expressed by this constituency for conferences dealing with their specific concerns. They desire to share information regarding the range of activities in the field, share exemplary facets of their programs, and exchange techniques, insights, and concerns.

The conference is designed as a workshop and will actively involve the participants throughout. Using a skilled moderator, the group may explore, in round table fashion, effective financing, public relations, management, volunteer and staff relations, artistic decisions, and more.

To enhance group interaction, yet not lose sight of individual needs, only 25 artistic and/or managing directors will be registered. Others may register as observers, who may participate in discussions and share ideas at key points during the conference. Enrollment will be handled on a first-come, first served basis.

The first session will begin Thursday, Aug. 9th at 7 p.m. at the San Francisco Hilton, where special hotel rates have been arranged. The conference fee is \$30, not including meals.

Although this conference is being held in conjunction with the ATA Convention, participants in the youth theatre director conference are not required to be ATA members. The deadline for responding to the invitation was May 25th, but on the chance that it is not "sold out," contact Joan Lazarus, 723 Lowell Hall, Univ. of Wisconsin Extension, 610 Langdon St., Madison, WI 53791, or call 608-263-6378/6320.

NEXT MARQUEE DEADLINE: SEPTEMBER 15, 1984

SIX MYTHS

by E.G. Schreiber

IN THE PAST twenty years, professional and community arts activity has increased astonishingly. Scores of colleges and universities now have substantial arts programs. Dozens of communities that had no adequate facilities for the arts now have new or reclaimed theatres, concert halls, and galleries. Hundreds of organizations produce or present thousands of events for millions of people each year. So it seems that we've endured the black night of our collective cultural soul, that the Age of Aquarius in the arts has dawned, and that we've arrived at the time when there's an arts center in almost every town and at least two organizations to put into it.

Despite these advances, I see many indications that we've got trouble. Writers such as Buckminster Fuller, Arthur C. Clarke, Alvin Toffler, and John Naisbitt tell us that we are living in a time of unprecedented mind-boggling change. Whether this is in fact true is irrelevant—people have heard, they believe, and therefore it is so. Perhaps partly because of this media-hyped mass conversion to the new gospel of change, many people are becoming increasingly dissatisfied with the most traditional American institutions. Even the American Dream and its principal player Horatio Alger are becoming suspect.

For many people, the major American myths have misfired, lost their vitality, and outlived their usefulness. For such people, frustration and anger result, and, like the character from the movie *Network*, they're mad as hell, and they're not going to take it anymore.

Because the arts held only a modest place in the American scheme of things until the mid 1960s, we had to develop our myths quickly. But they also seem to have outlived their usefulness, becoming hardened assumptions that often do not correspond to changing perceptions and realities.

The first myth concerns the arts themselves. Many people passionately care about and support music or dance or theatre or visual arts or literature or movies. But I have found few who care very much about the arts in general, despite repeated exhortations to "sup-

"We often tout the principle that the arts are for everyone (especially when pleading for public funds), but seldom truly believe it."

port the arts." In contrast, many of us in arts organizations have merged and abstracted individual disciplines into a vague category called "the arts." In so doing, we have in large part forgotten the intense one-on-one process that occurs in the creation and experience of a work of art, and we have often adopted the arrogance of the professions, assuming that we are the guardians of culture (whatever that may be).

My second myth comes from the first: We often equate an art form with an organization. From this equation flow

several corollaries: True art comes only from a small group of true artists filled with fine and divine frenzy. They produce their art for a large group of passive consumers or a small, elite group who really understand and appreciate the art—in contrast to the hordes of the unwashed for whom art is simply inappropriate and inaccessible. Our hardy band of consumers will like, want, and take what we decide to offer, and we assume that there will always be enough consumers who will continue to want our products.

Unfortunately, the situation I have discovered around the country simply does not support this view. Americans are becoming increasingly sophisticated consumers of the arts, but often think of them as entertainment—an interesting and at times challenging way to spend leisure time. By declaring ourselves to be the defenders of the fine arts faith, we are saying to many people that there is no place for them in our organizations, that our myth comes from enlightenment but theirs comes from ignorance.

My third myth stands in contrast to this situation. We often tout the principle that the arts are for everyone (especially when pleading for public funds), but we seldom truly believe it. In my view, the arts are not for everyone. As I suggested earlier, few people are interested in the arts as a general abstraction. Second, looking at this principle in terms of a specific art form, not everyone likes chamber music, just as not everyone likes spinach. But we have missionary zeal and are terribly disappointed when only a small number of people accept our products, even when we give them away. In saying the arts are for everyone, what we often really mean is that everyone should like, attend, and support what *my* organization does.

My fourth myth comes from the "arts for everyone" view. We might wish otherwise, but a not-for-profit corporation faces the same realities of the marketplace that all others face. Nonetheless, we often assume that our organizations can behave erratically, that not-for-profit necessarily means deficit-ridden, that we need to earn only fifty percent of our expenses, and that negligent management is acceptable.

Most arts organizations claim to exist for the public good, enjoy tax-exempt status, and thereby receive indirect government subsidy. We then ask for yet more government funding but bristle at the notion that we should be held accountable. Likewise, we assume that for-profit corporations and individuals

"Mankind's need for self-expression, creativity, and beauty will remain, however much the externals of our world may change."



Drawing by Drucker, © 1979 The New Yorker Magazine, Inc.

should fund us heavily. When our pleas do not yield what we want, we grumble, forgetting the Golden Rule—he who has the gold sets the rules.

Some of the reasons we have developed for our endless pursuit of philanthropy lead me to my fifth myth: The arts are essential to economic development, tourism, urban renewal, and so on. In most towns and cities the converse holds. Arts and entertainment *need* economic development, tourism, and downtown redevelopment, although after some years the arts may well become a full partner.

THESE FIVE myths collectively lead to my sixth: Somehow the world owes us—money, special status, free ads, unusual media coverage, volunteer time, whatever. This view is exactly backwards. Put bluntly, the world, and the

arts, can easily survive without us and our organizations. Imagine that every symphony, dance company, theatre company, arts center, and museum suddenly vanished. Music, dance, theatre, literature, and visual arts would still continue—although perhaps on a lesser scale and with lesser quality. Mankind's need for self-expression, creativity, and beauty will remain, however much the externals of our world may change.

Changes in technology and communication in the past thirty years have given the American public constant access to high-quality visual and performing arts. From slick television commercials, to excellent color magazine reproductions, to laser-read compact music discs, Americans have opportunities that not even a prince or a duke in the nineteenth century could have had.

But in this wealth lies a flaw, which, if we are clever managers, we will convert into our asset. The arts available through the media are often excellent, but they are canned. They cannot offer primary, unmediated experience. Moreover, watching a performance or hearing a concert or looking at a painting are no substitute for creating a work of art oneself.

In these two aspects—direct experience and actual creation—the arts have a unique product to offer, but the public is not stupid, gullible, uninformed, or naive. We must offer only the highest quality, or the public will justifiably reject us. We must listen to what the public tells us it wants, is willing to pay for, and is (on occasion) willing to risk some of its time and money for. We must also see our organizations as partners with artists and with the public; the experience of art demands a special kind of social contract.

If the futurists are correct, increasing numbers of people will want direct, hands-on artistic experiences. They will no longer be satisfied with only being passive consumers. As our audiences become more creative, they will also more fully understand the nature of the artistic act, respect it more fully, and value it more highly. In this respect, the argument about the arts enhancing the quality of life will become not some vague assertion but a reality that many people can support on the basis of their own experience.

The paternalistic notion that arts organizations are do-good operations, casting riches on the population like some Lady Bountiful, forces us into the role of the orphan girl on the street corner holding out her pitiful tin cup. Once we recognize a public more sophisticated than we may have suspected and accept that many people want art, music, dance, theatre, literature, and movies in their lives (although not necessarily in the ways we formerly believed), then the public will become our allies. Only then can we put these six myths about the arts into the archives where they deserve to rest in serene, historical peace. □

Since 1978, E.G. Schreiber has been Executive Director of the Arts Council of Tampa-Hillsborough County. He is leaving this position in June to pursue other interests in management and broadcasting. This article comes from his June 1983 talk at the annual membership luncheon of the Bay Arts and Humanities Council, Panama City, FL.

NEWS

The Association of Community Arts Agencies of Kansas (ACAANK) is sponsoring a two-day workshop November 11-12 in Salina in arts management. Headline presenter is Tom Wolf, Ed.D. (Harvard), currently on the faculty of Radcliffe, musician, author, and arts administrator extraordinaire. Contact ACAANK Executive Director Ellen Morgan, Box 62, Oberlin, KS 67749 for more information.

The British-American Theatre Institute in Santa Fe, NM, has openings in its Summer Training Program (5-weeks beginning July 1 or 2-weeks beginning June 18). Actors and directors from "the great theatres of Great Britain" offer classroom training, rehearsal and performance experience. "With the particularly British knowledge and experience in the interpretation of verse drama, the program focuses on this important and often neglected aspect of the actor's art, with emphasis on the works of Shakespeare." For more information, contact Jill Lindgren, Managing Director, 80 E. San Francisco St., Santa Fe, NM 87501 (505/983-6713). This program is for students 17 and older.

The Kathryn Rogers Foundation for Artists has been awarded a \$2000 gift from Hallmark Cards to provide financial assistance for the purpose of promoting emerging artists, to bring national credit to the Kansas cultural scene, and to provide excellent theatre to many cities, town, and residents of Kansas.

Manhattan Civic Theatre is sponsoring an original play contest for local playwrights. The play will be produced in May, 1985. For further information, contact Tamara Compton at 913/776-1772.

Theatre for Young America is forming acting classes for kindergarten-third grade students, 4th-6th grade students, 7th-12th grade students during the day, and for 7th grade students through adults in the evening. For further information, call 913/648-4600.

According to an article in the Arts Reporting Service (April 30, 1984), Apple Computer will give computers to nonprofit arts organizations. Contact Apple Computer, Community Affairs Program, 20525 Mariani Ave., M/S 23L, Cupertino CA 95014 (408/973-2974).

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MARQUEE is published four times a year as a membership service. Editor: Twink Lynch
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